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ABSTRACT

This practicum report describes a curriculum model of student-centered activities that increase knowledge and improve student attitudes during the study of theater history. The target group was comprised of 30 second year drama students in a suburban high school. The model contains five strategies for increasing knowledge and improving attitude: small/large group interaction, viewing and listening activities, practice and drill, research, and a collaborative public performance project. Success of the practicum was measured through the use of checklists, anecdotal records, rating scales, observation, and teacher prepared tests, the results of which were compared to the objectives. (Author)

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A CURRICULUM DESIGN

FOR TEACHING THEATER HISTORY IN THE HIGH SCHOOL

by

Patricia F. Cook

A Practicum Final Report

Submitted to the Faculty
Of the Center for the Advancement of Education of
Nova University in partial fulfillment of the
requirements for the degree of
Master of Science

May 9, 1992

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Abstract

This practicum report describes a curriculum model of student-centered activities which will increase knowledge and improve student attitude during the study of theater history. The target group was comprised of thirty second year drama students in a suburban high school. The model contains five strategies for increasing knowledge and improving attitude: small/large group interaction, viewing and listening activities, practice and drill, research and a collaborative public performance project. The author measured success of the practicum through the use of checklists, anectodal records, rating scales, observation, and teacher prepared tests, the results of which were compared with the objectives.

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Chapter 1

Purpose

Background

The high school involved in this practicum proposal is a public high school in a suburban community of 70,000 residents who are primarily business and professional people. The student population of the school totals 1,772 and consists of 11 percent Hispanic, 19 percent Black, 68 percent White and two percent other. The socio-economic status of the school is upper middle class and upper income level with 65 percent of the parents being professionals. Fifteen percent of the parents are skilled workers, 14 percent are blue collar workers, three percent are currently unemployed but not on welfare, and three percent receive welfare benefits. Approximately 34 percent of the students are bused.

The particular students who participated in this practicum project were enrolled in the only section of Acting II. An elective, Acting II is one of six course offerings in drama which is part of the language arts department. A complete listing of drama courses appears on the Course

Selection Card in the Appendices (see Appendix A: 55) A total of 185 students or 10.4 percent of the student body was enrolled in theater classes when this curriculum design was implemented.

In addition to enrolling in the various drama courses, all students are urged to take part in the extracurricular drama program. This program offers students many other opportunities to increase their skills and appreciation of theater. Beginning in late August and continuing into April, students are invited to try out at various auditions, which are open to all students in the school, regardless of their enrollment in drama classes. These auditions are held to cast four productions which are staged in the school's 736 seat theater that also serves as a general assembly facility. Students also may volunteer to work in the technical areas of the productions which include: set construction, design and operation of the lighting system, operation of the sound and fly systems, costuming, make-up, and properties. Students may also volunteer to help with theater management which includes: ticket sales, solicitation of program patrons, design

and printing of programs, ushering, box office, concession sales, and publicity.

In addition to the school's play productions, other extracurricular activities are varied. For example, students may enter the district and state Thespian festivals which offer competitions and workshops. Students also troupe mini productions to feeder elementary and middle schools and to area festivals, sponsored by civic and charity organizations. In order to learn first hand from professionals in the theater, film, and television industries, educational field trips have involved travel to London, England, New York, and Orlando each year for the past four years.

Students are not required to participate in any of the extracurricular activities. However, many choose to stay after school since much of the technical work is a continuation of the class work in stagecraft. The school does not provide an after school activity bus to transport students home, but juniors and seniors are allowed to drive to school and are willing to give underclassmen rides. Also, many parents are able to pick up students at the end of rehearsals or technical

sessions since these activities seldom end before 6 p.m.

There is a large parent support organization for the drama students that is separate from the school's parent booster organization. These drama parents help with several large fund raisers which help students defray the costs of field trips. The parent group also raises scholarship money for graduating seniors who have been active in the school's theater program. Recipients do not have to pursue a theater degree in order to be eligible for scholarship money. Since 1983 scholarship money awarded totals $35,000. Many graduates who were active in the drama program are now either in university theater programs or are working professionally in the industry in Miami, New York, California, Chicago, Dallas, Philadelphia, and London. At least one former student is a theater professor in a large western university. One graduate is now a colleague in the district.

In addition to scholarship awards for seniors, students in all grades receive many awards for outstanding work in theater each year. The program has been recognized twice for excellence in high school theater by The National Council

Teachers of English (NCTE).

The author of this curriculum model has taught at the site for twenty years and over a period of fifteen years developed and expanded the drama program, which began with only one section of Drama I. A second faculty member was added to the staff in 1986 to assist with the expanding program. In order to pursue other interests, the author elected to step back from total involvement in the drama program in 1990. The author currently teaches three classes of English III, one section of creative writing, and one section of Acting II. The Acting II class was the target group of this practicum project.

The Problem

To satisfy the goals of a good theater education students should be required to learn how to participate in the art of theater, but they should be required to learn about the history of theater, as well (Grote, 1983). By studying the arts, students may gain an understanding of their cultural history,

themselves, and their value systems. According to former Secretary of Education Bennett, as cited by Rooney (1989:6) students "cannot understand the present if they have no understanding of the past." Bennett reasons that by not understanding the past, young people will not be equipped to handle their lives, consequently, they will be unable to succeed (Rooney, 1989). These idealistic and admirable ideas are basic to the teaching of drama. However, if theater education programs are to survive in this day of across-the-board cuts in funding, teachers are going to have to recognize that while fine arts credits now are being required for graduation, states also are creating an arts curriculum framework that puts new demands on teachers. Students once were able to take drama because it was fun and something they did not have to work too hard at, but now such states as Maryland have included learning goals which require students to actually learn something that is academic in nature. In 1988 Maryland created an arts curriculum framework which, in addition to learning goals pertaining to creative expression and performance, included learning goals for the discipline of history, criticism, and

aesthetics (Corathers, 1990).

Academic Preparation for College: What Students Need to Know and Be Able to Do, published by the College Board in 1983 and referred to in Redefining Educational Theatre (Corathers, 1990) cites the arts, including theater, as one of the essential areas of study that students need in order to be successful in college. This book says that prospective college students should acquire the ability to understand and appreciate different styles and works from various historical periods.

Bluestein, a theater teacher, observed that even though theater teachers are very busy people and tend to operate almost exclusively in their own world, the next ten years is going to see major changes in theater education (Corathers, 1990). While it is good to have students busily involved in rehearsal and production schedules, teachers need to move beyond just play productions to grasp the larger picture of theater education.

This author strongly agrees with the idea that students need to have a knowledge of past civilizations and believes

that an excellent way to learn about and from the past is through the study of theater history and the great plays of the theater. A knowledge of the past allows today's students to make critical choices and to communicate with better understanding. Drama students should have a better academic background in theater to be successful. Theater teachers must help students meet the educational goals of today. Local curriculum planners have acknowledged the need for the study of theater history, and it is included as part of the Drama course outline. The language arts curriculum outline (see Appendix B:56) states that as a result of taking Drama I, students will understand the history of theater through a survey of its history.

However, the author had been concerned for some time about the following observations:

1. Acting II students retained little or no knowledge of theater history from the Drama I course.

2. Students had a very poor attitude about the study and importance of theater history.

3. The author's strategies for teaching theater history

needed to be changed.

To examine these concerns more closely, the author administered a diagnostic test and survey to the Acting II class. All items used in the diagnostic test (see Appendix C:57) involved content material from the Drama I course and did not require a specific answer. A variety of answers was acceptable to identify characteristics of historical periods, plays, and people from the world of theater.

Of the thirty students who took the diagnostic test, all scored less than 40 percent on the one hundred item test. Only two students correctly answered that the Bard of Avon is William Shakespeare, and only nine students identified the star crossed lovers as Romeo and Juliet. Only seven students were able to relate the Elizabethan period to Shakespeare or the Globe Theater. Six students identified Thespis as the first actor, and three knew that Euripides was a playwright but could not name any plays written by Euripides. Six students also were able to give one identifying characteristic of the Greek period, five identified the Elizabethan period, but only one gave any information about the Roman, Medieval, Italian

Renaissance, or English Restoration periods.

In addition no one could recall the names of the playwrights or composers of My Fair Lady, Death of a Salesman, Oklahoma!, The Cherry Orchard, and A Streetcar named Desire. Only five students knew that Tennessee Williams was a playwright. Sixteen students identified Neil Simon as a playwright and of that number seven recalled specific titles of at least two of Simon's plays. Fifteen students correctly indicated Andrew Lloyd Webber by giving specific musical titles. No one could identify Gershwin, O'Neill, Ibsen, Wilde, Beckett, Coward, or Stanislavski. The students also demonstrated boredom and frustration while they were taking the diagnostic test.

The author asked the students in a class discussion if they knew why they had done so poorly on the diagnostic test. They demonstrated a poor attitude and a lack of interest by responding that they could not remember all "that boring stuff" and that they did not like to study history in a drama class.

Twenty-two students participated in the survey (see Appendix D:58) and were asked why they chose to take another

year of drama. Sixty-three percent responded in writing that drama is fun. When asked, "What is your favorite part of a high school drama course?" 80 percent answered that participating in performance activities or watching other classmates perform is their favorite part. Eighteen percent said their least favorite part of drama is any book work, including the study of history. Ninety-two percent indicated they plan to attend college.

The third concern dealt with the author's teaching strategies. For the teaching of history, the author's method of instruction included lecturing, showing film strips accompanied by additional lecture, and assigning textbook chapters. The students read the assignments and answered study questions (see Appendix E:59) or summarized the material. The teacher dominated lessons offered students no opportunity for interaction. The student involvement largely resulted in regurgitation of the material in the form of objective tests which served as the form of evaluation (see Appendix F:60).

The author's rationale for this method of teaching was

that it brought a certain formality or sense of seriousness to the study of theater. It emphasized to the students that drama is not all "fun and games." It provided a relief for the teacher from the constant active participation of the students. It gave the teacher a sense of control. But the main rationale for this method of instruction was that it was the easiest way to handle the subject material in a short period of time, since the Drama I curriculum also includes the study and practical applications of scene construction, lighting, costuming, makeup, fundamentals of acting, and theater literature, which is not defined as literature from the classics. (Theater literature may be any plays the teacher chooses to have the students study.) Theater history is not a priority.

Instead, the priority has been to give the students every opportunity to develop acting skills for two reasons. By doing performance activities in class, students would stay interested in the course and continue in the program. And by doing performance activities in class, students with little or no prior training would not impede the rehearsal process of a show in production. It is very difficult for the

teacher/director to move every rehearsal forward if cast members have not learned the basics in the classroom. The goal for the director is for rehearsals not to be repetitions of the previous rehearsals. Each and every rehearsal must move the production forward toward the quality for which all are striving. In addition the teacher is responsible for the technical aspects of the production. No where else in educational theater except in the high school, is one single person expected to accomplish so much. Every teacher's nightmare is that the production will be "just another high school play." It is no wonder that the teacher concentrates on developing the crafts of performance and production in the classroom curriculum. It is no surprise that so little time is left for any study of theater history, or that it is not a priority.

To determine how extensive the problem is, the author interviewed seven other drama teachers in the school district. The teachers responded to a telephone interview (see Appendix G:61) with the following summarized convictions. They said that their students are uncooperative and hate to study theater

history. Students become quickly bored, especially when a textbook is used as the main teaching tool. Students expressed their opinions that studying theater history is too much like studying general history, and they have no desire to participate in additional history study.

The teachers stated that they too are bored by theater history and dread it. They hurry through it to teach something else that they and the students prefer. One colleague expressed the opinion that students should have an introductory course in drama before they take a course which includes theater history. They do not feel that theater history is a priority.

The author's concerns were further confirmed by experts in the field of theater education. According to Hobgood in "A Short History of Educational Theatre" (1990), the debate about the relationship of performance craft and context in the theater curriculum has existed even on the university level for decades. Some educators feel that emphasizing performance training in order to prepare students should take precedence in the classroom. In this manner theater production will be more

professional and less amaturish. Other educators see the role to be that of instilling in students a sense of theater appreciation. As cited by Corathers (1990), Wheetly, director of the Southwest Institute for Education in Theatre which provides inservice training for teachers, says,

> Often times, the show is still the major focus of the program...and any history that's involved is when you're doing a period show and you've got to do a little research, and that's about it. One of the problems with all the curriculum models is that...they are not all very user friendly. (p.6)

Based on all the information gathered, the author concluded that the Acting II students did have a poor attitude about the study of theater history and that they had an insufficient knowledge of theater history. However, the author felt that the problem could be traced to the curriculum design and teaching strategies which were used in the past by the author. Therefore, the purpose of the practicum project was to create an effective curriculum design for implementation which is student-centered.

Outcome Objectives

Over a period of twelve weeks the author taught a curriculum model designed so that students would be able to demonstrate the ability:

1. To distinguish between the characteristics of various periods of theater history with at least 75 percent accuracy as measured by a teacher-made test.

2. To identify the contributions of particular people from various theatrical periods with at least 75 percent accuracy as measured by a teacher-made test.

3. To recognize major theater works from history with at least 75 percent accuracy as measured by a teacher-made test.

4. To perform different acting styles with at least 75 percent accuracy as measured by teacher observation, anectodal records, and a rating scale.

5. To collaborate with other students without direct teacher involvement with 90 percent accuracy as measured by

teacher observation.

6. To use critical thinking skills in preparation of performance materials with 75 percent accuracy as measured by teacher observation.

7. To display a more positive attitude toward the study of theater history with 100 percent accuracy as measured by teacher observation and survey.

The Acting II students, who participated in this practicum project and for whom the above objectives were written, totalled thirty and were enrolled in the only section of Acting II. Eighteen of the students were white females. Eleven were white males, and one student was a black female. Twenty-six of the students were sophomores, three were juniors, and one was a senior. All had taken Drama I as a prerequisite, and all had fulfilled the performing arts requirement for graduation through the satisfactory completion of the Drama I course. Eight of the students had performed in at least one mainstage school production.

Chapter II

Research and Solution Strategy

From the research the author discovered no specific model for the teaching of theater history which simultaneously would engage students in activities to increase their acting skills or to achieve other objectives set forth in Chapter I. However, the author attained many ideas that can be combined with others to form a comprehensive curriculum design. These ideas extend from strategies for general curriculum use to specific ones for the teaching of drama. The various research included personal interviews, examination of drama textbooks, model curriculums, professional articles, and collected writings on philosophy of drama education by acclaimed professionals in the field.

The telephone interviews of seven colleagues reflected that while there was agreement on the lack of student and teacher enthusiasm for the study of theater history, the opinions varied greatly on how best to teach theater to

increase student eagerness.

One instructor teaches theater history for approximately six weeks, but takes two weeks to convince the students that it will be a rewarding experience. This colleague (Denike, 1991) uses as many acting styles and other performing activities as possible and supplements the study with some lecture and film study. Another colleague (Kinder, 1991) said that before drama was offered, a theater history class was unsuccessful because it was too academic, and that theater history integrated in a drama course is more enjoyable to the students. Wood (1991) said that students do not mind the academic approach to theater history study because the course offers a variety of activities.

Another opinion expressed was that theater history is better taught as it applies to a play in production. For example, the production of a Shakespearean play should not be attempted without the study of Elizabethan theater (Ryan Fores, 1991). A fifth teacher said that theater history should be taught with only a brief reference to the textbook (Holland, 1991). Five of the seven colleagues expressed the idea that the

best way to teach theater history is through performance activities in which students can actively participate.

The author next examined two popular high school textbooks which are on the state adoption list for use in drama courses. They are The Stage and The School (Ommanney and Schanker, 1982) and The Dynamics of Acting (Snyder and Drumsta, 1981). Both books contain excellent units on theater history, acting styles, and varieties of drama. However, performance tasks to improve acting skills or actively engage student participation are not included in these chapters. The The Dynamics of Acting provides a writing and discussion activity at the end of the section on style and historical periods. The teacher's guide for Dynamics of Acting published by National Textbook Co. (1981) offers exercises and demonstrations to be used following a unit on acting style in the student text. The history chapter in The Stage and the School concludes with a list of seven discussion questions that can be used in any class which discusses plays. Included just before the index in this text is a section of scenes and monologues for student performance (pp. 416-522) which the

teacher may assign for presentation. No study of the chapter on history is needed in order for the students to perform the scenes. This section is separated from the chapter on history.

Included in the appendix of Basic Drama Projects (Tanner, 1977), another very popular high school theater text, are the major aspects of theater history capsulized in fourteen pages. Three of seventy-six suggested projects incorporated into this section on history are tasks intended for practice to improve students' performance techniques as actors. Theater: Preparation and Performance (Lee and Grote, 1982) provides a large unit on theater history and incorporates scenes for performance and other student-centered activities which illustrate each historical period. This text, according to the teacher's guide, published by Scott, Foresman (1987), avoids history of theater as sociology because it is difficult to integrate the social history of the period into the theater curriculum. Because of the time required to teach what students will learn or have forgotten in general history classes, Theater: Preparation and Performance (Lee and Grote, 1982) provides a design to teach other elements of theater

history which is less time consuming. The accompanying teacher's guide also suggests that the teacher of theater history will find it easier if the assumption is made that the students know nothing about theater history.

In further research the author found that the National Arts Education Research Center (NAERC) Theater Project has developed teaching modules for dramatic literature (Corathers, 1990). The twenty-five modules are distillations of classic plays in which a narrator relates the play and ties together significant lines of dialogue. Biographical information about the playwright, a brief discussion of the theater during the time the play was written, and a pronunciation guide are included in the module. These modules have been implemented by several classroom teachers, but based on the research the author concluded that the specific modules were not available for general use by other drama teachers during the time frame of this practicum project.

Another curriculum plan proposed by the National Theater Education Project (1987) is A Model Drama/Theater Curriculum which suggests that a study of theater history should include

dramatic literature, its themes, and comparisons of the ways playwrights have used similar ideas through history. However, the model gives objectives and goals only and offers no strategies for implementation. The Teacher Resource Manual for Drama: Senior High School (Alberta Dept. of Ed. 1989), is a support document which offers teachers goals, objectives, and various tasks to be used in the study of drama. There is no provision for the study of theater history in this curriculum.

Making Connections: Learning Challenges for Secondary Gifted Students (Girard et al., 1987), offers a demanding curriculum in humanities on drama and philosophy. The curriculum provides lesson plans for specific selections beginning with the Greek theater and continuing through to contemporary American musical selections. A note on teaching strategies advises teachers to use methodologies compatible with their teaching styles, and if they feel uncomfortable with analyzing the dramatic literature through student performance, teachers should avoid assigning performance tasks.

The Actors' Workshop: A Model for an Advanced High School Acting Class (Grote, 1983), emphasizes that the best

way to learn about theater is to see or participate in many theater experiences. These theater experiences should provide a variety of acting styles, for example, from different historical periods so that students can gain performance skills and satisfy their desire to act. Grote's strategy was to form an actors' workshop from a class of twelve students who perform one-act plays. All the students must perform in front of audiences in seven different roles throughout the year. All rehearsals are conducted during the class periods, and all performances are presented to other drama classes and English classes during the school day. Each year nine plays are presented. Over a four year period, students in the class and throughout the school are exposed to thirty-six different plays representing different acting styles from a variety of different historical periods. The creator of the Actors' Workshop believes that the teacher's preparation is more difficult than the students' because a lot of time searching for suitable materials is required. For the time periods which have no appropriate short plays, cuttings have to be presented. In some cases, as with the classics, the teacher may have to write an

adaptation.

Grote (1983), feels that the benefits of teaching theater history in this manner are enormous for several reasons.

1. Actors improve because the variety of roles necessitates that the students develop different acting styles.

2. With a short rehearsal period for a different play about every five weeks, the students are forced to use rehearsal time effectively.

3. Students learn that doing theater is hard work.

4. The plays provide an enormous resource for the English classes because they can be seen for study and discussion in addition to entertainment.

Another specific strategy for the teaching of theater history was found in an article in Dramatics Magazine (Palmarini, 1991) which says that Commedia dell' Arte is an interesting form of theater that can be used in the classroom to tie together theater history and tradition to contemporary directions in today's professional theater. Included in the article are ideas for students to use in the classroom for improvisational performance.

No other research suggested specific plans for teaching theater history. However, the following sources all emphasized that students can be motivated to learn if they are collectively involved in the learning process. "What Are the Characteristics of an Excellent Theatre Program?" is an article published by the Theatre Education Association Times (1989). One approach, according to this source, includes experiences in performance activities with materials from different periods, styles, and playwrights.

In Collected Writings on Education and Drama, Heathcote (1989), discusses goals in drama and says teachers should put the burden on students to come up with ideas which the teachers then should help the students make work. Students should be allowed to watch their choices being worked out in action. Students should work within the real drama context of feelings and attitudes of people. Teachers should respect the needs of students and challenges should be presented to make them work more thoughtfully. Heathcote maintains that the important thing is for students to make the effort, that achievement may lie in making something happen, and that an

acceptable result can be the student's personal pleasure. O'Neill (1989), says that students can be given the opportunity, to work in the role of responsible adults with knowledge and ability in what Heathcote called "Mantle of the Expert." This occurs when the teacher makes the student the expert.

Beacham (1991), suggests strategies to generate class participation which requires teachers:

1. To create an environment in which students feel comfortable.

2. To set high expectations while letting students know the teachers care.

3. To use highly motivating projects.

4. To look beyond the classroom to help students develop self esteem.

And finally, McCasline in Creative Drama in the Classroom (1980), believes that teachers must create their own teaching methods. Imitating other teachers may be valuable at first. However, there comes a time when teachers must trust themselves and be willing to risk failure in order to succeed.

In looking for a solution strategy, the author did not find any single design in the research that combines the study of history with performance tasks to satisfy the objectives. The author preferred the textbook Theater: Preparation and Performance (Lee and Grote, 1982), and a curriculum design The Actors' Workshop also written by Grote (1983), over other information available. However, for this author's purpose neither resource was comprehensive enough to be implemented as presented. For example, the Actors' Workshop would have been difficult to implement primarily because of the timeline and the number of students in Grote's program. The author was able, however, to adapt the idea of teaching different historical periods through the use of short plays. In addition, the author received valuable suggestions from colleagues. Other research also provided excellent suggestions on specific performance materials which enabled students to fulfill the objectives.

After analyzing the research and in order to achieve the objectives in Chapter I, the author implemented a curriculum design according to the following strategies which are entirely

student centered.

1. Students engaged in small group activities.

2. Students engaged in viewing and listening activities developed by the students.

3. Students viewed and analyzed professional films and video tapes.

4. Students engaged in practice and drill activities to acquire a proficiency in styles of acting.

5. Students used research to gather material for activities.

The teacher's role was to guide, monitor, diagnose difficulties, recognize and praise, supervise, coordinate student assignments, and keep the students on task.

Chapter III

Method

First Week. During the first week of implementation, the students were introduced to the unit of study (see Appendix H:62). The target group was divided into five groups of six students who selected by "grab bag" technique two periods of history to research. Students researched and examined data from classroom resources (see Appendix I:63) to identify the characteristics for each period. They recorded information on the Historical Period Style Forms (see Appendix J:64). After students gathered and organized information, they determined a method for presenting the information to the class. Students completed the week by composing five questions and answers based on the information gathered for a "grab bag" bonus activity which began in the third week of implementation. Evaluation was by observation and checklist.

Second Week. The groups presented information with the use of such visual aids as models and charts which they made, or they dramatized information for the other class members

who recorded data on Historical Period Style Forms. Everyone was responsible for the information given in the reports. Students referred to their notes throughout the implementation period and used them as review sheets for the various check tests and final unit test at the end of the implementation period. Evaluation for reports and individual recording of data was by checklist and observation.

Third Week. Students began to view film/video tapes of representational materials of various historical periods (see Appendix K:65). Students filled out evaluation sheets on films (see Appendix L:66) and engaged in a teacher-led discussion on the films. Students demonstrated the ability to recognize examples of acting techniques. Also beginning this week and continuing into the tenth week, students volunteered and drew "grab bag" questions. Bonus points were awarded for correctly answering the student-prepared questions.

Fourth Week. In small groups students read one-act versions of representational plays (see Appendix M:67). Students then selected plays by "grab bag" technique but could not choose a play representing a period in theater history

already covered by that group. Evaluation was by teacher observation. A teacher-prepared test based on student research of the Greek and Medieval periods (see Appendix N:68) was given.

Fifth Week. Students continued to view and analyze films for characteristics of acting styles. Students began to present one-act readings to the class. Presentations were in chronological order by historical period. Class members kept a record (see Appendix O:69) of play title, playwright, historical period, style of acting required for dramatization of the work, and an opinion on the play's appeal and merit for presentation in the assembly program. Peer and teacher evaluation were by this anecdotal record. Students took the second teacher prepared test (see Appendix P:70) to evaluate students' recall ability of historical information.

Sixth Week. Students finished one-act presentations. Students selected and rehearsed a scene or monologue of their choice for presentation to the class. Scenes could not exceed five minutes in performance length. Students' scene preparation was evaluated by teacher observation. Students

could select material from a suggested list (see Appendix Q:71).

Seventh Week. Students presented scenes for peer, teacher, and self-evaluation. The teacher and students used Acting Scene Evaluation Forms to determine student success on this activity (see Appendix R:72). A third teacher-prepared test was administered to the students (see Appendix S:73).

Eighth Week. Students completed scene presentations. Using styles of various historical periods for other class members to identify, students developed and presented group improvisations. The class began preparations for a 50 minute assembly program by selecting co-directors, co-producers, and two technical coordinators. These positions were elected by simple majority. Based on a tally of the acting scene evaluation forms, students were selected for the assembly program to perform material from The Imaginery Invalid, The Seagull, Star Spangled Girl, Antigone, Picnic, Romeo and Juliet, A Doll's House, and Everyman. The class chose a one-act version of Moliere's Tartuffe for presentation in the assembly program. Observation was used to evaluate the elected

students' leadership and organizational abilities in the above selection activities.

Ninth Week. Auditions for Tartuffe were held on the first two days and rehearsals began. All elected persons selected committees to help with arrangements, according to the Producers' Checklist (see Appendix T:74). Teacher observation was used for evaluation beginning this week and continuing through the eleventh week.

Tenth Week. Students rehearsed and worked on assembly program assignments. All students participated on a committee to prepare the program for the public performance. Students reviewed for the unit test which covered all historical periods. At the end of the tenth week a teacher prepared unit test (see Appendix U:75) was given.

Eleventh Week. Arrangements and rehearsals for the assembly continued. Students elected to hold after school rehearsals. A visiting alumna who is a professional actress worked with the cast and student directors during four after school rehearsals. Members of the stage craft class and Comprehensive Theater III-IV class helped the students on the

technical crew to assemble a set, costumes, and props for Tartuffe.

Twelfth Week. Final arrangements and rehearsals were completed. The assembly program was presented to approximately 150 students and videotaped by members of the TV production class. All follow-up activities on the Producers' Checklist were completed, and the videotape of the program was viewed by the class. Students discussed and evaluated the assembly program in a teacher led discussion. The teacher returned the graded unit tests and discussed with each student the list of critical thinking skills (see Appendix V:76) and the checklist evaluation (see Appendix W:77). The students completed the project by filling out a self-evaluation questionnaire (see Appendix X:78).

The effectiveness of the implementation method in large part depended on the following:

1. The flexibility of the teacher so that the students could participate in as many learning and decision making opportunities as possible.

2. The approval by administration for the use of funds

from the drama internal account needed for royalty fees and scripts.

3. The approval by administration for release of students from classes to perform in an assembly program.

4. The willingness of other teachers to bring their classes to the performance.

5. The cooperation of the TV production staff to videotape the assembly program.

The author found that none of the above considerations obstructed or delayed the successful implementation of the curriculum model because the author was working with an enthusiastic group of students and a cooperative staff of professionals. However, it was essential that the author help student participants coordinate all the activities and resources by communicating in a timely manner with other teachers and administration to avoid frustrations and delays.

During the implementation period the teacher's role was to act as a resource person and to guide the students to success without dominating the scene of activity. The teacher also analyzed the checklists, the anectodal records, and the

results of tests to determine if adjustments in the implementation design needed to be considered. The author agrees with Saylor in Who Planned The Curriculum?(1982), who maintains that not all situations can be anticipated, but the wise and experienced teacher will make any needed adjustments in the curriculum.

Several adjustments were made during the course of implementation. For example, the activity on student developed group improvisations was moved from the twelfth week to the eighth week. The rationale for the change was that it afforded students additional opportunities to distinguish between the characteristics of various historical periods, to recognize various plot structures of major theater works, and to perform different acting styles before the students took the final test. The adjustment gave students another chance to fulfill the objectives. To perform the improvisations after the test and assembly program would have been anticlimactic.

Another adjustment was the addition of two tests used as checks on progress during the fourth and fifth weeks. The students, themselves, suggested the additional tests because

they had researched and accumulated so much information. Originally, the author had planned only a mid-course and final unit test.

The final adjustment that was made involved videotaping. The proposal called for the videotaping of student performance scenes and one-act plays. Because of a breakdown and delay in having repaired video equipment returned to the TV production class, it was not possible to video these presentations. However, photographs were taken, and the video equipment was available for the taping of the assembly program.

Chapter IV

Results

In selecting a variety of evaluation methods to be used during the implementation, the teacher emphasized peer and self-evaluation. According to Tchudi in Explorations in the Teaching of English (1989), evaluation is not a negative concept, and careful evaluation is natural to learning, but the evaluation should lead to a person's ability to do self assessment. Throughout the implementation the author used a variety of measurements to evaluate the students' progress in achieving the objectives as stated in Chapter I. A discussion of the measurements and the results follows.

A checklist (see Appendix V:76) measured the students' ability to perform and recognize different acting styles. This checklist also measured critical thinking skills in group and independent activities and was developed by the author after years of working with students in theater activities. Another checklist (see Appendix T:74), also developed by the author, was used to determine completion of tasks related to the assembly program and to keep a record of students'

participation in all the tasks associated with the assembly. The third teacher prepared checklist (see Appendix W:77) was used to evaluate preparation and performance activities of the student directors, co-producers, technical coordinators and committee chairpersons.

Eleven students who held the positions of directors, producers, coordinators, or committee heads successfully demonstrated all the skills on the checklist (see Appendix W:77). However, two other students did not demonstrate the ability in taking the initiative to achieve the task assignment. Twenty-three students successfully demonstrated all nineteen critical thinking skills (see Appendix V:76). Seven students did not demonstrate the ability to recall and categorize information on a unit test. One student failed the test. Six other students were absent on the test day in the tenth week and either continued to be absent or had not scheduled a make -up time before the practicum implementation period was over. Two of the six students did not demonstrate the ability to perform on time with their individual material, although one did successfully perform in the group activities. However, all

thirty students in the target group successfully achieved the outcome objective to use critical thinking skills with 75 percent accuracy. The actual percentage achieved by all students was 89.6 percent or higher. By using critical thinking skills, the students learned to make their own personal assessments of the content material, the experiences, and the activities in which they were engaged. All twenty-one responsibilities on the Producers' Checklist (see Appendix T:74) were successfully fulfilled by the members of the class under the leadership of the co-producers.

Anectodal records and a rating scale (see Appendix R:72) , were used to measure students' ability to perform different acting styles in a variety of performance activities. The results of the performance activity for scenes or monologues showed that three students received 80 percent and a fair rating; four students received 85 percent and a good rating; four students received 90 percent and also a good rating; and fifteen students received a 95 percent or higher and an excellent rating. Four students did not perform a monologue or scene material in this performance activity.

Four teacher-prepared tests, including a unit test during the tenth week, were administered to the students to determine if the students were able to demonstrate the ability to distinguish between the characteristics of various periods of theater history, if they could identify the contributions of various individuals, and if they could recognize major theater works. In order for the tests to be valid and reliable, the tests had to measure what is theoretically learned based on the content material and/or tasks presented in the objectives (Kemp, 1985:175). Therefore, because the students chose much of the specific material for analysis and performance, the test items were based on the student research and selections. Testing results indicated that fourteen students attained 75 percent or higher on the first test which covered the Greek and Medieval periods (see Appendix N:68). Of the twenty-eight students who took the test, eight failed. The second test (see Appendix P:70) covered the Commedia dell' Arte, Shakespeare, and English Restoration periods. Of the twenty-nine students who took the test, ten achieved a score of 75 percent or higher.

Fourteen students failed the test with a score of 60 percent or less. Only three students answered the questions on the third test (see Appendix S:73) with 75 percent accuracy or better, and twenty students failed the test which covered the five historical periods from Moliere to the present. However, on the final unit test (see Appendix U:75) which covered all ten historical periods, seventeen students of the twenty-four students who took the test achieved an accuracy of seventy five percent or better, and only one student failed the test. While the teacher had hoped the students would achieve higher scores, the author was nevertheless encouraged by the scores and felt the students had gained knowledge and a better understanding of theater history since all the students had failed the diagnostic test.

Teacher observation was used to evaluate students' ability to perform different acting styles and to measure their ability to collaborate with others without direct teacher involvement. In addition, observation was used to determine if students were using critical thinking skills throughout the implementation period. To determine if students had a more

positive attitude about the study of theater history, teacher observation and a questionnaire (see Appendix X:78) were employed.

The author observed that the students were enthusiastic about the various task assignments during the study of theater history. For example, students were always eager to collaborate even on short notice. If a student was absent, other students enthusiastically volunteered. Finding replacements for an activity was not difficult. In addition, when excerpts from The Importance of Being Earnest and A Funny Thing Happened On the Way To The Forum were shown to the class, students requested that they be given the opportunity to see each film in its entirety. The grab bag question activity was very successful and students eagerly volunteered to answer questions. The author also observed the students' enthusiasm for the assembly program throughout the rehearsal period. Students offered to loan actors costume pieces and accessories. Actors volunteered to stay additional hours after school and even rehearsed over the weekend prior to the performance. Other students came to support the actors

in the after school rehearsals.

A sampling of the questionnaire (see Appendix X:78) responses from twenty six members of the Acting II class indicated that sixteen students thought their roles or responsibilities in the asembly program were challenging. Of the ten students who felt the assembly program did not challenge their abilities, only three did not like their responsibilities. Twenty-three students enjoyed their roles. Twenty-five students thought that the other members of the class were cooperative, and one student thought others were uncooperative. All twenty-six students felt that the five English and drama classes who viewed the assembly program enjoyed it. All twenty-six students also said that the curriculum design provided a pleasant way to study theater history. One student indicated that while it was a pleasant way to study theater, the curriculum design did not provide a better way. When asked to state six specific facts that they learned in the study of theater history, twenty students were able to answer with 100 percent accuracy. Three students gave five specific facts, and three students were able to state

only two specific facts on the questionnaire. When asked, "What did you learn about working with other people?" students most frequently responded by saying that cooperation was required. Other students said that developing patience, working as a team, and making suggestions rather than giving orders were skills they learned. Students felt that the people who were the easiest and most fun to work with displayed a positive attitude and were serious. Others enjoyed working with students who were "not too serious all the time."

Based on the results of the various measurements used, the author concluded that the implementation of the curriculum design was successful and that the objectives were met.

Chapter V

Recommendations

The author's research suggests there is a need for a curriculum design that allows students to study theater history while engaging in a variety of acting styles to enhance performance skills. Because the curriculum design developed for this practicum was successful, the author first recommends that the model be incorporated into the drama curriculum in the school's Acting II course. It will be made available also to colleagues who have requested a curriculum design for the teaching of theater history. Following are other recommendations.

Because the design is flexible, teachers may substitute their own favorite selections for the suggested plays and scenes, as long as the various historical periods are represented. Also, the timeline of twelve weeks is sufficient to satisfy the objectives. However, less than twelve weeks will not afford the students enough time to adequately cover the material and prepare a successful assembly program. The entire project is culminated in the assembly program.

In addition, the author believes that the curriculum design can be developed into an eighteen week semester curriculum. Expansion of the model would allow time for full length films to be shown, more student scene work, and even an additional one act play performance. Another recommendation results from the author's original concern that students retained little or no knowledge from the Drama I course. The author recommends that the unit test (see Appendix U:75) be given next fall as a diagnostic test to the Acting II students who will comprise next year's Comprehensive Theater III class.

Because there was a breakdown in the school's TV equipment, the author regrets that some of the students were unable to appear on video tape. Viewing and evaluating their own work provide students an excellent opportunity to develop self-assessment skills. Therefore, the author recommends that students be given every opportunity to have performance work video taped and that the teacher make arrangements for the use of a home video camera in case there is a breakdown in school equipment.

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High
1991-1992
Course Selection Card
Grades 10-12

NAME(Print) _____ (Last) (First)

GRADE(NEXT YEAR) _____

STUDENT NUMBER _____
SOCIAL SEC. NO. _____
PHONE NUMBER _____
PARENT BUS. NO. _____

INSTRUCTIONS:

1 You must acquire a teacher's signature for any course preceded by a line
2 Circle 6 choices. Write the name and number of your 7th choice in the designated area.
3 Write up 2 alternative courses for your elective courses.
4 Your social security number must be accurately recorded.
5 Have your parents sign this form.

⊙ PRACTICAL ARTS REQUIREMENT
⊙ FINE ARTS REQUIREMENT

PARENTS:

I have discussed the courses with my child and approve of the selections. I understand the courses selected are for the full school year.
I also realize that if any 1400 or 1800 courses are selected that these courses are part of an educational alternative program designed to provide additional academic assistance.

_____
Parent Signature

7th PERIOD COURSE # _____
7th PERIOD COURSE TITLE:
_____
ALTERNATE COURSE TITLES COURSE NUMBER
_____ _____
_____ _____

NOTE: Courses with insufficient enrollment will be cancelled

ART

Tch. App.		
*6673	2-D Art Drawing / Painting	9-12
*6674 _____	2-D Art Comprehensive II	10-12
*6675 _____	2-D Art Comprehensive III	11-12
*6688 _____	Ceramics/Pottery II	10-12
*6881 _____	Ceramics/Pottery III	11-12
*6678	Sculpture/Comp. App.	9-12
*6796 _____	Portfolio I	11-12
*6676 _____	Sculpture II	10-12

TRAVEL & TOURISM

Tch. App.		
5078 _____	English III (Tourism)	11
4610 _____	Computers (Tourism)	11
4607 _____	Travel & Tourism I	11
0478 _____	Economics/Am. Gov't	12
0483 _____	Global Studies	10-12
4608 _____	Travel & Tourism II	12

BUSINESS

Tch. App.		
+7731	Pres. Kybd. St./Pres. Comp. St.	9-12
+7730	Practical Business Skills (Typing)	12
+7663	Typewriting I	10-11
+7661 _____	Typewriting II (Word Processing)	10-12
+7660 _____	Typewriting II(Word Processing)	11-12
+7641 _____	Accounting I	11-12
+7671 _____	Business Computer App.	10-12
+7643 _____	Office Procedures	11-12
+7681 _____	Shorthand (Notebook)	11-12
+7725 _____	Business Mgt. and Law	11-12
+4635 _____	Marketing I	10-12
+4636 _____	Marketing II	11-12
+4702 _____	Marketing O/T (1 hr.)	11-12
+4704 _____	Marketing O/T (2 hr.)	11-12

SCIENCE

Tch. App.		
1828 _____	Fund. Earth/Space Sc. (Alt.)	9
1340 _____	Earth/Space Science	9
1345 _____	Earth/Space Science Honors	9
1335 _____	Physical Science Honors	9-10
1826 _____	Fundamental Biology (Alt.)	10
1314 _____	Biology I	10
1309 _____	Biology I Honors	10
1831 _____	Fund. Phys. Science (Alt.)	11-12
1340 _____	Physical Science	11-12
1348 _____	Oceanography	11-12
1371 _____	Anatomy & Physiology	11-12
1370 _____	Anatomy & Phys. Honors	11-12
1316 _____	Chemistry I	11-12
1383 _____	Chemistry I Honors	11-12
1318 _____	Physics I	11-12
1307 _____	Physics I Honors	11-12
1321 _____	A.P. Biology	11-12
1325 _____	A.P. Chemistry	11-12
6553 _____	Earth Science Honors (Oxford)	9
6554 _____	Biology I Honors (Oxford)	10

HOME ECONOMICS

Tch. App.		
+1482 _____	Pres. Home Skills/ Health (Alt)	9-12
+2605	Pres. Home Skills/ Health	9-12
+2612	Child Dev./Nutrition & Food	9-12
+2631	Pat. Clothing/Clothing Const.	10-12
+2618	Fam. Living/Pers. Rels.	12
+2751	Food Prod. & Services I	10-12
+2757 _____	Catering	11-12
+2758 _____	(2 Hours) Circle book numbers	

LANGUAGE ARTS (Electives)

Tch. App.		
*3801 _____	Drama I	9-12
*3806 _____	Acting II	10-12
*3809 _____	Stagecraft I	10-12
*3810 _____	Stagecraft II	11-12
*3815 _____	Comprehensive Theater III	11-12
*3816 _____	Comprehensive Theater IV	12
5105 _____	Creative Wtg. I/Creative Wtg. II	11-12
5145 _____	SAT Prep (Adv. Rdg./Gen. Math III)	10-12
*5196 _____	Debate I	9-12
*5193 _____	Debate II Hon.	10-12
*5194 _____	Debate III Hon.	11-12
*5195 _____	Debate IV Hon.	12
5163 _____	Journalism I	9-12
5188 _____	Journalism II (Yearbook)	10-12
5164 _____	Journalism II (Newspaper)	10-12
5189 _____	Journalism II (T.V.)	10-12
5191 _____	Journalism III (Yearbook) Hon.	11-12
5187 _____	Journalism III (Newspaper) Hon.	11-12
5189 _____	Journalism III (T.V.) Hon.	11-12
5178 _____	Journalism IV (Yearbook) Hon.	12
5188 _____	Journalism IV (Newspaper) Hon.	12
5190 _____	Journalism IV (T.V.) Hon.	12

COMPUTERS

Tch. App.		
+4393	Comp. Applications/Health	9-12
+4678	Sculpture/Comp. App.	9-12
+1514 _____	Basic of Basic I	9-12
+1516 _____	Computer Programming I	10-11
+1507 _____	Computer Applications /A	10-12
+1502 _____	A.P. Computer Science	11-12

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Course #3801

Course Title Drama I

Credit One Elective

Grade Level 9-12

Prerequisite: None

SPECIAL NOTE: MEETS GRADUATION REQUIREMENTS FOR PERFORMING ARTS

General Course Content

Through this course students will be introduced to the study and practice of theater arts and literature. The course will include an overview of the history of the theater. Literature of the theater will be read and discussed. Students will be introduced to the fundamentals of theater operations which include scenery construction, costuming, lighting, and make-up. Students will also be introduced to the fundamentals of acting. As a result of taking this course, the student will understand the history of the theater, participate in theatrical performances, and acquire basic knowledge of theater operations including scenery construction, costuming, lighting, and make-up.

Texts: Dynamics of Acting/National Textbook

Appendix C Diagnostic Test (Sample)

Theater History
Diagnostic Test
Acting II

NAME_____

PERIOD_____DATE_____

Please answer as many questions as accurately as possible. Acceptable answers may vary.

Part I Identify the following people by giving information that relates to their contribution to or connection with the history of theater.

1. IRVING BERLIN_____
2. SARAH BERNHARDT_____
3. HUMPHREY BOGART _____
4. INIGO JONES _____
5. GEORGE M. COHAN _____
6. GILBERT & SULLIVAN _____
7. GEORGE GERSHWIN _____
8. MARTHA GRAHAM _____
9. AGNES DEMILLE _____
10. OSCAR HAMMERSTEIN II _____
11. KATHERINE HEPBURN _____
12. VASLAV NIJINKSY _____
13. BARD OF AVON _____
14. EUGENE O'NEILL _____
15. THORNTON WILDER _____
16. OSCAR WILDE _____
17. THESPIS _____
18. NEIL SIMON _____
19. DIONYSUS_____
20. OLIVER GOLDSMITH _____

Appendix D Survey

ACTING II

Please give the reason/s that you are taking the Acting II course this year.

1. _____

2. _____

3. _____

Please answer the following questions:

3.What are your plans after graduation from high school?

_____

4. If you are going to college, what do you plan to major in?

_____

5. Do you plan to take any course in theater or theater appreciation?

YES_____NO_____PERHAPS_____

6. What is your favorite part of a high school drama course?

_____

7. What is the thing you like least about a drama course?

_____

Appendix E Study Questions (Sample)

DRAMA I NAME _____ PERIOD _____

Answers to the following questions are found in the text.

1. STYLE is any process that _____
2. What three things are important in the study of historical plays?
   _____ _____ & _____
3. What is the main concern in a play? _____
4. If Renaissance plays are portrayals of life with unrealistic poetic langua
   then nevertheless, Renaissance plays still require what kind of acting?
   _____
5. What Shakespeare play is an example of a Renaissance play that is excelle
   for modern audiences? _____
6. The style of ancient Greece favored what and cared little about what?
   _____
7. What must an actor pay close attention to if the play is about the reign
   of the French king Louis XIV? _____
8. List the historical periods most often encountered when performing in the
   theater. _____ _____ _____
   _____ _____ _____
   _____ _____ _____
   _____
9. What developed out of a ceremonial ritual honoring the spirit of the gods
   _____
10. In the beginning, how were Greek dramas related? _____
11. What was required of Greek actors because they performed in amphitheaters
    _____ _____ _____
12. Describe Greek costumes. _____
13. Describe Greek acting. _____
14. What were the Greeks not interested in in their plays? _____
    _____
15. What did the Greeks come to the amphitheaters to see their heroes do?
    _____

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Appendix F Objective Test

Drama I Style and Historical Periods of Theater Test

NAME _____

PERIOD _____ DATE _____

TRUE or FALSE Mark the answer sheet A if true, B if false.

1. Actors must be able to develop many different styles of acting to keep pace with the trends of drama.
2. STYLE is any process that does not reflect the mood of a particular period.
3. Shakespeare's HAMLET is an example of the Romantic period of theater.
4. The Greeks favored formalized verse and large movements.
5. During the period in which Moliere wrote, the actors wore large masks.
6. The main concern in a play is to present the characters in a truthful manner.
7. Shakespeare wrote closet plays.
8. In the beginning of Greek theater, dramas were related by a chorus.
9. Greek actors needed strong voices.
10. Greek acting was highly stylized and was not natural.
11. Shakespeare wrote a lot of dialogue in his plays that really was not needed.
12. During the Tudor period, men sat and did not cross their legs.
13. A mystery play is about the saints.
14. A miracle play is about the saints.
15. A morality play is about virtues and vices.
16. If you wrote a play in which actors portrayed the parts of anger and greed, you would have written a mystery play.
17. Commedia dell'Arte used improvisation.
18. The only Roman playwright of tragedy known today was Seneca.
19. Aristole said that an audience should feel pity and fear for the hero.
20. The key emphasis on Roman comedy was clever timing and comic business.
21. The themes of commedia dell'Arte concerned love and intrigue.
22. During the medieval period, theaters flourished.
23. During the Tudor period, a soldier greeted his king by kneeling on one knee.
24. Wm. Shakespeare is usually associated with the Elizabethan period.
25. Shakespeare's audiences were well behaved and very polite.
26. Shakespeare wrote comedies, tragedies, and romances.
27. Emphasis in Shakespeare's plays was on understanding human nature and behavior.
28. The people of the Elizabethan period believed in a universe of gods who participated in the lives of heroes and kings.
29. A country, its people, its theater, and its playwrights are important in the study of historical plays.
30. Costumes in the late Greek theater were large, heavy, and colorful so that the audience could see them.
31. Actors who play Shakespeare should develop their characters primarily from the study of dance and mime.
32. Mystery plays deal with the life of Christ.
33. During the medieval period western Europe adhered to a rigid social, economic, and religious system known as feudalism.

Telephone Interview

The following are questions posed to theater teachers in the school districts. All teachers are certified to teach theater.

1. How do you feel about teaching theater history?
2. What methods do you use to teach theater history?
    a. Lecture?
    b. Films/ videos?
    c. Textbook reading assignments?
    d. Performance activities?
3. How do your students react when you do a unit of study on history?
4. What is the best way to teach theater history?
5. Please add any comments or insights you care to share about the teaching of theater history.

Theater History Unit of Study

NAME_____

Date_____Period_____

GOALS

1. To perform selections from theater history for an audience.
2. To work coorperatively in group activities.
3. To learn different acting styles, about plays and playwrights, and to identify the historical periods associated with each.
4. To use critical thinking skills.

Historical Periods

1. Greek
2. Commedia dell'Arte
3. Medieval
4. Elizabethan
5. Moliere
6. English Restoration & 18th Century
7. 19th C. Continental; Ibsen, Chekhov, Wilde, Shaw
8. 19th C. American
9. 20th C. American
10. American Musical Theater

Types of Activities

1. Group research of materials
2. Group presentations
3. Group play readings
4. Scene presentations and video-taping
5. Viewing of films/videos
6. Assembly program presentation

Appendix I Classroom Resources

Classroom Resources for Historical Research

The Stage and The School *

The Dynamics of Acting *

Basic Drama Projects *

Introduction To Acting *

Theater: Preparation and Performance

Theatre

Golden Ages of the Theater

The American Experience: Drama *

The Theater Experience

Rehearsal

Acting: The Creative Process *

* Indicates Class sets.

Appendix J Historical Period Style Form

Historical Period Style Form

Name _____ Date ____
Per. 1 ___

After all the research has been completed, select the most important and fill out the form below.

Other Group Members

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

HISTORICAL PERIOD - _____ Dates _____

1. Characteristics or events which help identify the period & influenced theater.

a. _____ d. _____
b. _____ e. _____
c. _____ f. _____

2. Playwright - _____
Titles - a. _____ b. _____ c. _____ d. _____
Playwright - _____
Titles - a. _____ b. _____ c. _____ d. _____
Playwright - _____
Titles - a. _____ b. _____ c. _____ d. _____
Playwright - _____
Titles - a. _____ b. _____ c. _____ d. _____

3. Acting techniques/theories required of actors

a. _____
b. _____
c. _____
d. _____
e. _____
f. _____
g. _____

4. Space for COSTUME SILHOUETEE

4. Other information; terms, peole, Etc.

a. _____
b. _____
c. _____
d. _____

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Suggested Films for the Study of Theater History

TITLE	RUNNING TIME (MINUTES)
The Tempest	32
Twelfth Night	40
As You Like It	30
Cyrano de Bergerac	30
Oedipus Rex	30
Importance of Being Earnest	NA
A Funny Thing Happeneded On The Way To The Forum (Commedia dell'Arte)	NA (excerpts only)
Oklahoma!	NA (excerpts only)
Death of A Salesman	NA (excerpts only)
A Doll's House	30

Appendix L Film Evaluation

Name _____

Date _____ Period _____

Film Evaluation

1. Title of Film _____
2. Playwright _____
3. Historical Period _____
4. List three examples shown in film which depict acting technique required of actors.
   a. _____
   b. _____
   c. _____

Suggested One-Act* Play Titles for Group Reading & Presentation to Class

The Frogs

The Passions of Amoroso

Comedy of Errors

Tartuffe

The Importance of Being Earnest

A Doll's House

The Sandbox

Everyman

Macbeth

*With the exception of "The Sandbox," these are one-act versions of the originals.

Appendix N Teacher Prepared Test

ACTING II GREEK & MEDIEVAL PERIODS

TEST

NAME_____

MATCH THE ITEM IN COLUMN I WITH THE MOST SPECIFIC ANSWER FROM COLUMN II

COLUMN I

_____1. Drama was reborn through the church.
_____2. "Noah's Ark" & "Second Shepherd's Play"
_____3. "EVeryman"
_____ 4. Plays based on history
_____5. Plays based on lives of the saints
_____6. Strolling players
_____7. Wrote Medea
_____8. Considered the greatest of the Greek playwrights
_____9. Wrote satirical comedies
_____10. Bakers' guild performed, for example, a play about the Last Supper.
_____11. The Birds
_____12. First actor
_____13. All male actors with loud strong voices
_____14. Engaged in vigorous ritualistic dancing
_____15. Wrote Antigone & Oedipus Rex
_____16. The father of Greek tragedy
_____17. Actors performed on pageant wagons.

TRUE or FALSE

_____18. Great tragic hero's flaw usually was hubris.
____ _19. The playwright of The Frogs is unknown.
_ __ _20. Oedipus Rex tells the story of a family happily reunited.
_____21. Greek citizens thought their gods were helpful & friendly.
_____22. Dionysus is the god of fertility.
_____23. The Greeks took their wives & mothers to the play festivals.

COLUMN II

A. Morality play/s
B. Miracle play/s
C. Chronical play/s
D. Sophocles
E. Aristophanes
F. Thespis
G. Greek Chorus
H. Aeschylus
I. Euripides
J. Medieval Period

_____24. During the 5th c. BC, Athens was a city of approx. 150,000, people.
_____25. One of the greatest indictments of war is The Trojan Women.

Name_____

Date_____ Period_____

One-Act Play Presentations

1. Title of play _____
2. Playwright _____
3. Historical Period represented _____
4. Style of acting required
   a. _____
   b. _____
   c. _____
5. Did the presenters demonstrate the style of acting required? _____
6. If you answered "yes," give an example of how the acting technique was demonstrated.

   _____
7. If you answered "no," or felt it could have been improved or enlarged, please explain.

   _____
8. What is your opinion of the play's appeal and merit for presentation in an assembly program?

   _____

   _____

   _____

Appendix P Second Teacher Prepared Test

Acting II Test Commedia dell'Arte, Elizabethan, and English Restoration Periods

NAME_____

MATCH THE ITEM IN COLUMN I WITH THE MOST SPECIFIC ANSWER FROM COLUMN II. You may use answers more than once, or not at all.

COLUMN I

_____ 1. Wrote Volpone.

_____ 2. Globe Theater built for his plays.

_____ 3. Played an old man with such believability that he had to be helped on & off stage.

_____ 4. Wrote Hamlet.

_____ 5. Scripts called for stock characters.

_____ 6. Influenced Moliere.

_____ 7. Wrote She Stoops to Conquer.

_____ 8. First used women actors.

_____ 9. Loud-mouthed buffoons & slapstick.

_____ 10. David Garrick, great actor of the period, played Hamlet brilliantly.

_____ 11. Used pantomime, acrobatic tricks, & juggling.

_____ 12. Boys trained vocally to play female parts realistically.

_____ 13. Charles II was an avid theater-goer.

_____ 14. Began in Italy.

_____ 15. Actors spoke directly to the audience and posed to show off clothes.

COLUMN II

A. William Shakespeare
B. Commedia dell'Arte
C. Ben Jonson
D. Oliver Goldsmith
E. Richard Sheridan
F. English Restoration Period
G. Elizabethan Period

TRUE or FALSE

_____ 16. Shakespeare's plays primarily dealt with the world of money, elegance, and formal manners.

_____ 17. Thomas Betterton was an actor who trained other actors during the Restoration Period.

_____ 18. Richard Sheridan wrote School for Scandal.

_____ 19. One of the most famous Commedia dell'Arte theaters was the Drury Lane Theater.

_____ 20. Actors wore masks in Commedia dell'Arte theater.

Suggested List of Acting Scenes

From: BASIC DRAMA PROJECTS

The School for Scandal	Richard B. Sheridan	1m; 1f
The Imaginery Invalid	Moliere	1m; 1f
The Marriage Proposal	Anton Chekhov	1m; 1f
Box and Cox	John Madison Morton	2m
The Importance of Being Earnest	Oscar Wilde	2m
Eveyman	anoymous adapted by Tanner	2people
Romeo and Juliet	Shakespeare	2f
Othello	Shakespeare	2f
The Importance of Being Earnest	Pscar Wilde	2f

From: INTRODUCTION TO ACTING

The Importance of Being Earnest	Oscar Wilde	1m;1f
Pygmalion	George Bernard Shaw	1m;1f
Antigone	Sophocles	1m;1f
Death of A Salesman	Arthur Miller	3m;1f
Barefoot in the Park	Neil Simon	1m;2f
The Doctor in Spite of Himself	Moliere	2m;1f
Private Lives	Noel Coward	1m;2f
Macbeth	Shakespeare	1m;1f
Blithe Spirit	Noel Coward	1m;2f
Taming of the Shrew	Shakespeare	1m;1f

From: ACTING:THE CREATIVE PROCESS

Hamlet	Shakespeare	2m;1f
Tartuffe	Moliere	2m;1f
The School for Scandal	Richard B. Sheridan	3m;2f
The Importance of Being Earnest	Oscar Wilde	2m;2f
The Master Builder	Ibsen	1m;1f
The Three Sisters	Chekhove	2m;2f
Oh Dad, Poor Dad, Mama's Hung You In...	Arthur Kopit	1m'1f

From: REHEARSAL

Fumed Oak	Noel Coward	1m;3f
Damned Yankees	Abbott, Wallop, Adler, & Ross	1m;1f+chor
Blithe Spirit	Noel Coward	1m;4f

From: THEATER: PREPARATION & PERFORMANCE

Electra	Euripides	1m;1f
Antigone	Sophocles	1m +chorus
Commedia dell 'Arte	improvisation plot with stock characters	5m;2f
She Stoops to Conquer	Oliver Goldsmith	1m;1f
The Bald Soprano	Ionesco	1m;2f

(You many select from your own sources and other materials in classroom. All material used must be approved. Please do not ask to xerox or duplicate materials for you.)

Appendix R Acting Scene Evaluation Form

Acting Scene Evaluation Form

Name of Evaluator_____
Date_____Period_____

Names of Participants:

1._____2._____3._____4._____

Play Title:_____ Playwright:_____ Period:_____

Rules: Material must be from suggested list of material or other available classroom materials not included on list. Students may wear costumes and use hand props.

Evaluation:

1. Convincing characterization and interpretation of roles.

2. Staging, blocking, movement, tempo.

3. Ensemble playing: Actors work well together.

4. Delivery: Articulation, projection, poise.

5. Evidence of appropriate acting technique for the period.

6. What is your opinion on this scene's appeal and merit for the assemb program? Remember that there will be additional rehearsal time befo the assembly. What you see must have appeal and merit, but it need not be performance ready for the public at this time.

Rating: Excellent _____; Good_____; Fair _____; Poor_____

(Use the other side for additional comments if necessary.)

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Appendix S Third Teacher Prepared Test

Acting II Test Moliere, 19th C. American, 19th C. European, 20th C. American, American Musical Theater

NAME_____ DATE_____

MATCH THE ITEM IN COLUMN I WITH THE MOST SPECIFIC ANSWER FROM COLUMN II. You may use answers more than once.

COLUMN I

____ 1. Harold Clurman, Lee Stassberg, Cheryl Crawford
_____2. Oklahoma!
_____3. West Side Story
____ 4. Steele MacKaye
_____5. The Fantasticks
_____6. Ibsen
_____7. Oscar Wilde
_____8. George Aiken
_____9. George Bernard Shaw
____10. Eugene O'Neill
____11. Jack & Algernon
____12. Tony Awards given for_____
____13. absurdism
____14. demands team effort, ensemble playing, & is presentational
____15. greatly influenced by Commedia dell'Arte
____16. Rodgers & Hammerstein
____17. Arthur Miller

COLUMN II

A. Leonard Bernstein
B. First to play Hamlet in London from America.
C. Group Theater founded in 1931.
D. Father of modern drama
E. Wrote the play based on Harriet Beecher Stowe book.
F. The Importance of Being Earnest
G. His Pygmalion became My Fair Lady
H. First musical to integrate dance, music, & storyline
I. American Nobel Prize winner
J. Longest running play in history of American theater
K. Broadway plays
L. Edward Albee's "The Sandbox"
M. American musical theater
N. Moliere
O. Death of a Salesman

TRUE or FALSE

____18. Edmund Rostand wrote The Imaginery Invalid.
____19. The Barrymore Family began its dynasty in American theater during the 19th C.
____20. Edwin Booth was a famous American actor of the early 20th C.
____21. Chekov wrote The Three Sisters.
____22. Theater of the 20th C. requires actors to give honest and believable performances.
____23. The Method is an acting technique of the 19th C.
____24. Equity is a union which film actors join in order to work.
____25. Stanislavski, a Russian director, developed The Method.

Appendix T Producers' Checklist

Producers' Checklist for Production

In order to assure an excellent program on (date)_____ the following responsiblities need to be completed. Please check each item when completed. Checking off the item indicates that you the producers are certain the job is done.

_____ 1. Meeting of director, technical coordinator, and coproducers.
_____ 2. Production format planned (order of scenes to be performed).
_____ 3. Performance date scheduled and approved.
_____ 4. Rehearsal schedule prepared.
_____ 5. Rehearsals begun.
_____ 6. Publicity and Program committees organized. Classes invited.
_____ 7. Technicans organized.
_____ 8. Videotaping arrangements made.
_____ 9. Costume and Make-up committees organized.
_____ 10. Ushers selected.
_____ 11. Program completed.
_____ 12. Reminders sent to teachers for bringing classes.
_____ 13. Costumes secured for final rehearsals.
_____ 14. Final preparation completed for performance area.
_____ 15. Final rehearsals.
_____ 16. Performance/s.
_____ 17. Costume and props stored or returned.
_____ 18. Performance area cleaned and any scene materials stored.
_____ 19. Bathrooms and backstage areas cleaned and secured.
_____ 20. Thank you notes written.
_____ 21. Meeting of all participants for discussion and evaluation.

You may add any additional items.

1._____ 2._____ 3._____

Acting II Unit Test on Historical Periods

NAME_____

PERIOD_____DATE_____

I. Identify the historical period of each of the following plays or playwrights. You may use an answer more than once.

A. Greek
B. Medieval
C. Commedia dell'Arte
D. Shakespeare/Elizabethan
E. English Restoration 18th
F. Molière
G. 19th C. Continental
H. 19th C. American
I. 20th C. American
J. American Musical Theater

_____1. School for Scandal
_____2. Hamlet
_____3. Oklahoma!
_____4. The Importance of Being Earnest
_____5. The Imaginary Invalid
_____6. Antigone
_____7. Rodgers and Hammerstein
_____8. "Everyman"
_____9. Oedipus Rex
_____10. Tartuffe
_____11. The Frogs
_____12. A Doll's House by Ibsen
_____13. Eugene O'Neill
_____14. Arthur Miller's Death of A Salesman
_____15. Annie Get Your Gun
_____16. The Fantasticks
_____17. She Stoops to Conquer
_____18. "The Sandbox" by Edward Albee
_____19. "The Passions of Amoroso"
_____20. George Aiken's Uncle Tom's Cabin
_____21. Sophocles
_____22. Neil Simon
_____23. "Second Shepherd's Play"

TEST CONTINUES ON NEXT PAGE

II. TRUE OR FALSE

_____24. A great tragic hero's flaw usually was caused by hubris.
_____25. The playwright of The Frogs is unknown.
_____26. Oedipus Rex tells the story of a family happily reunited.
_____27. Greek citizens thought their gods were helpful and friendly.
_____28. Dionysus is the god of fertility.
_____29. The Greeks took their wives and mothers to the play festivals.
_____30. Edmund Rostand wrote The Imaginary Invalid.
_____31. The Barrymore Family began its dynasty in American theater during the 19th century.
_____32. Edwin Booth was a famous American actors of the early 20th century.
_____33. Chekov wrote The Three Sisters.
_____34. Theater of the 20th C. requires actors to give honest and believable performances.
_____35. The Method is an acting technique developed by a Russian by the name of Stanislavski.
_____36. Equity is a union which film actors join in order to work in movies.
_____37. Shakespeare's plays primarily dealt with the world of money, elegant dress, and formal manners.
_____38. Thomas Betterton was an actor who trained other actors during the Restoration period.
_____39. Richard Sheridan wrote School for Scandal.
_____40. One of the most famous Commedia dell Arte theaters was the Drury Lane Theater in London.

III. Give two characteristics for each of the following periods, which can be used to identify the historical period for actors. Use aspects of scripts, manners of the period, limitations of the physical theater acting space, or techniques used by actors to identify the period. Be specific.

41. Greek A._____B._____
42. Medieval A._____B._____
43. Commedia dell Arte A._____B._____
44. 19th C. Continental A._____B._____
45. 20th C. American Musical A._____B._____

IV. Choose any of the ten historical periods and explain why you would like to be or to have been an actor during that time period.

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Appendix V Checklist of Critical Thinking Skills

Checklist of Critical Thinking Skills for All Students

STUDENT NAME_____

Beginning Date_____Ending date_____

YES	NO	
		1. Applies knowledge and skill to achieve a successful scene presentation.
		2. Analyzes problems involving selection of scene materials.
		3. Analyzes problems involving performance of scene materials.
		4. Defends evaluation of materials with concrete examples.
		5. Defends evaluation of peer performances with concrete examples.
		6. Examines a variety of selections to find the most appropriate.
		7. Selects materials for performance which are challenging.
		8. Calculates needs and plans in advance.
		9. Practices scene material to achieve best performance.
		10. Performs on time.
		11. Dramatizes scene and play materials to demonstrate acting styles.
		12. Judges peers' performances fairly and without prejudice.
		13. Assembles data in an organized manner.
		14. Restates or dramatizes historical information to peers.
		15. Recognizes different acting styles in student performance or in films viewed.
		16. Classifies different acting styles in reading, performance, and from film.
		17. Interprets playwright's materials in reading performance, and from film.
		18. Recalls information through grab bag question/ answer activity.
		19. Recalls and categorizes information on unit test.

Checklist To Be Filled Out by Teacher
(For Student Director, Producers, Technical Coordinator, Committee Heads)

STUDENT NAME_____ASSIGNMENT_____

YES	NO	
_____	_____	1. Works enthusiastically with other students without being authoritative.
_____	_____	2. Begins tasks on time.
_____	_____	3. Completes before-class tasks.
_____	_____	4. Is well organized.
_____	_____	5. Makes a decision under pressure.
_____	_____	6. Allows others to fulfill tasks without interference.
_____	_____	7. Offers advice when asked.
_____	_____	8. Takes initiative to achieve task assignment.
_____	_____	9. Stays on task.
_____	_____	10. Demonstrates willingness to help when activity is not directly related to task assignment.
_____	_____	11. Applies knowledge to achieve task objectives.
_____	_____	12. Schedules rehearsals, etc. to accommodate peers.
_____	_____	13. Recognizes limitations and seeks advice.

Appendix X Questionnaire

Self-Evaluation Name _____

1. What was your role in the assembly program? (Role here means responsibility. _____

2. Did you find your role challenging? _____

3. What did you consider the easiest thing about your role?

_____

4. What did you find the most difficult about your role?

_____

5. What did you learn to make you a better actor? Be specific.

A. _____

B. _____

6. What did you learn about technical aspects of theater?

A. _____

B. _____

7. What did you learn about working with other people?

_____

8. Did you find other members of the class cooperative to work with? _____ What kinds of people were the most fun to work with?

Or the easiest? _____

9. What do you think was most successful regarding the assembly program?

_____

10. Do you think most of the students who saw it liked it? _____

Why ? _____

11. Did you for the most part enjoy your role in the program? _____

12. As a result of completing this unit of study, what six specific things did you learn about theater history? State facts.

A. _____ B. _____

C. _____ D. _____

E. _____ F. _____

13. Do you think this was a pleasant way or better way to study theater history? _____

14. Based on your responsibility for the assembly program and your participation in the other class activities for this study unit, what do you think your grade will be for the 12weeks of theater history study? _____ Do you think this is a fair grade? _____ Explain your answer, please. _____

15. You may add any additional comments here. _____

_____